







The Nine Muses.

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American Peauty Personified



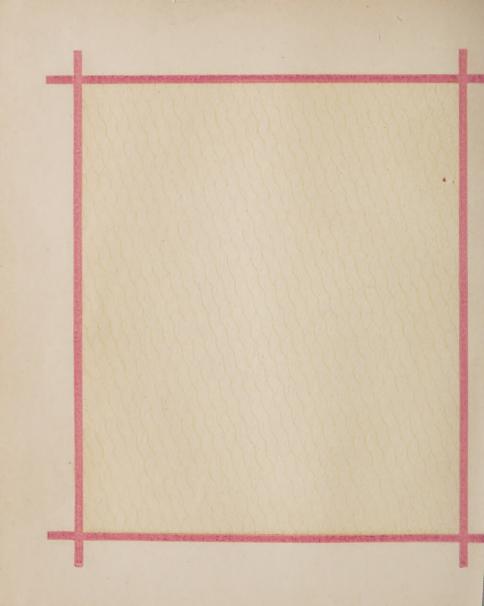
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The Mine Muses.

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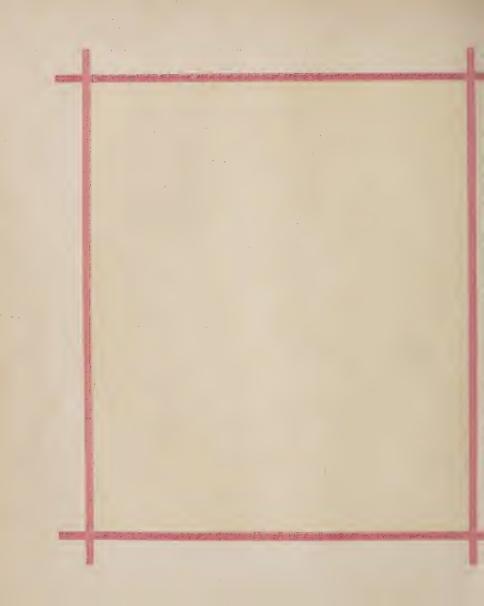
The Mine Muses.

HERE are few mythological legends more striking and picturesque than that which relates to the nine daughters of Jupiter and Mnemosyne. In the early ages of the world, when it was the custom to assign a celestial cause to every extraordinary effect, the powers of song, memory, invention, skill, etc., were supposed to be excited by certain goddesses denominated Muses. From the period of the earliest tradition, these fair immortals had their seats in Pieria on Mount



in the strip of Brille in Greek

Olympus and in Boedtia on Mount Helicon. According to Hesiod they were born on Olympus, near the pinnacle on which Jupiter (Zeus in the Greek) was enthroned, whence they visited Helicon to bathe in Hippocrene and celebrate their choral dances around the altar on the crest of the sacred mountain. In Homer, as in later authors, they are described as singing festive songs at the banquets of the gods, and conferring on mortals the gift of poetry. Though occupied only with the gentler and more graceful arts, the sweet-voiced deities were not without their sterner traits. They doomed Thamyris, who had presumed to excel them in music, to blindness; stripped the Sirens, who had dared to contest the laurel with them, of their wings; and for a similar offence



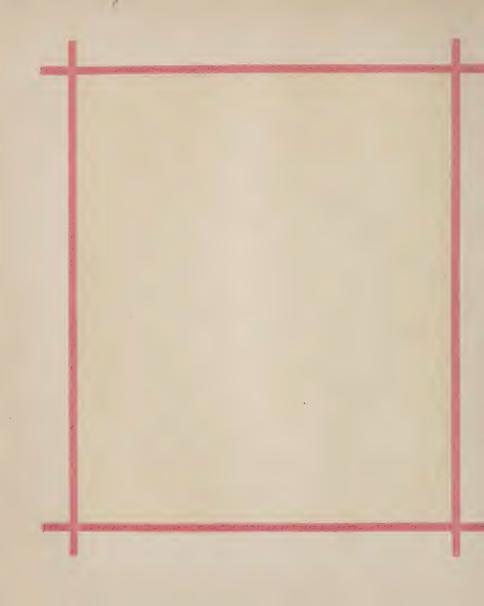
metamorphosed the nine daughters of King Pierios into wild birds. The Muses were worshipped with libations of water, or milk and honey, had temples built in their honor, and were represented each with particular attributes in works of art. Besides the usual epithets common to all goddesses, and derived from beauty and costume, the Muses were styled Sweet-speaking, Perfect-speaking, Honeybreathing, etc., etc. Hesiod was the first to state the names of all the nine, by which they are generally designated: Clio, the muse of history; Euterpe, of lyric poetry; Thalia, of comedy; Melpomene, of tragedy; Terpsichore, of choral dance and song; Exato, of erotic verse; Polyhymnia, of the sublime hymn; Urania, of astronomy; and Calliope, of epic poetry.



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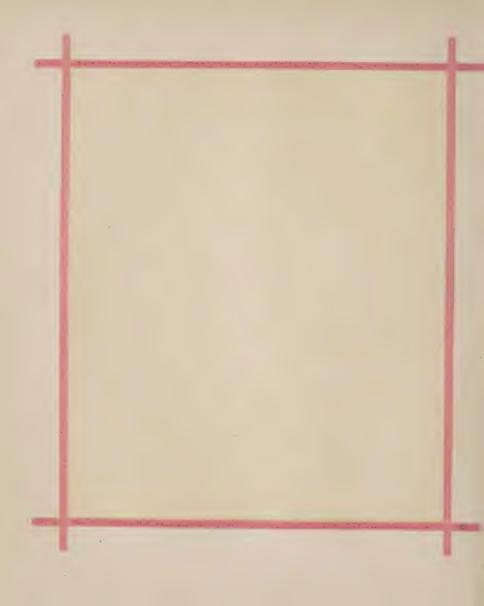
Is the patron deity of Astronomy.

A circlet of stars sparkles upon her brow, and her azure robe is looped with a crescent. Her left arm rests on a celestial globe, while with a rod in her right hand she traces out some mystic figure.

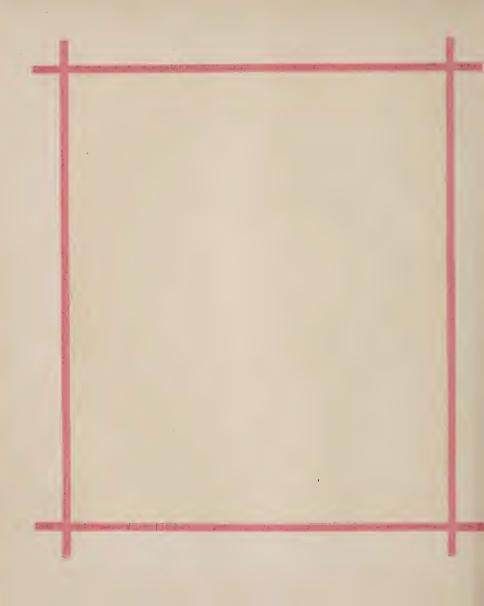


halia

Presides over Comedy and Epigram. She carries a grotesque mask in one hand, and with the other holds up her robe. She is also regarded as the patroness of husbandry and planting.

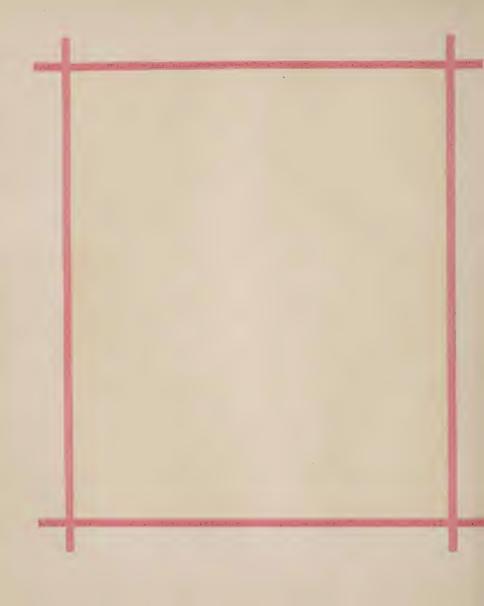


Who is supposed to reign over Sacred Poetry and Eloquence, is seen seated, leaning her head on her left hand, and holding a roll of parchment in her right. On one side is a tripod and on the other a lyre.



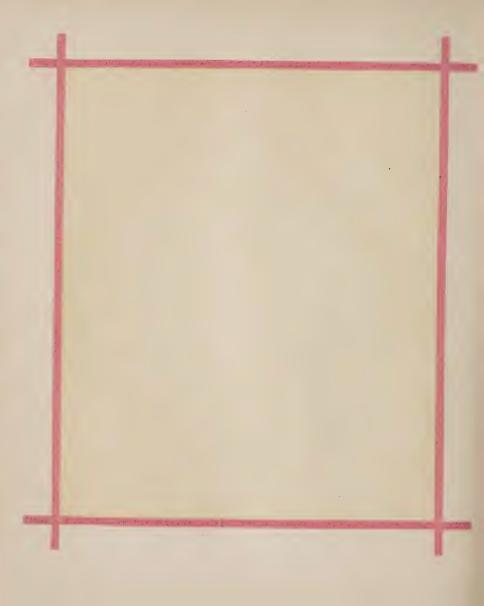
alliope,

The goddess of Epic Poetry, wears a gold diadem in her hair, and holds a partially unrolled manuscript in her hand, upon which are inscribed the opening lines of the Iliad. In her left hand is an ivory trumpet.



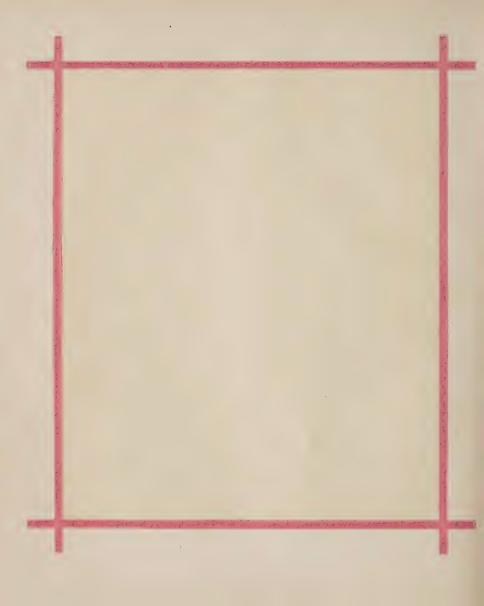
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The muse of Marriage-feasts and pantomimic dancing, is shown playing on the stringed instrument named phorminx. Her forehead is crowned with roses and myrtles, and at her side is Cupid with a lighted torch.



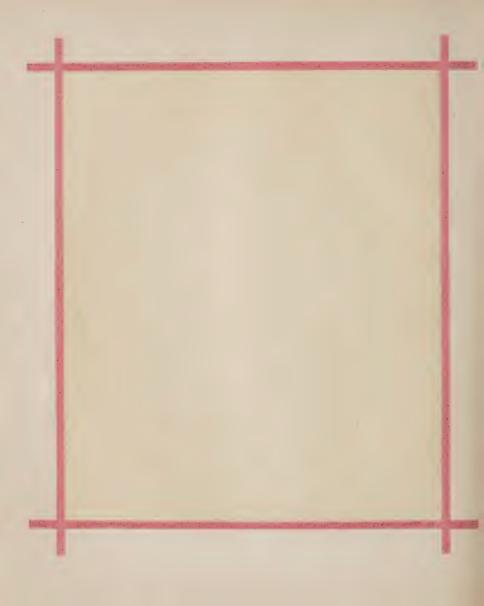
The genius of Tragedy, is pictured as a queenly woman. Her emblems are generally a dagger and a sceptre. She is crowned, and wears a scarf.*

^{*} The costume in this painting was copied from the dress worn by Madame Ristori in her celebrated character of *Phedra*, and loaned by her to Mr. Fagnani expressly for this picture.



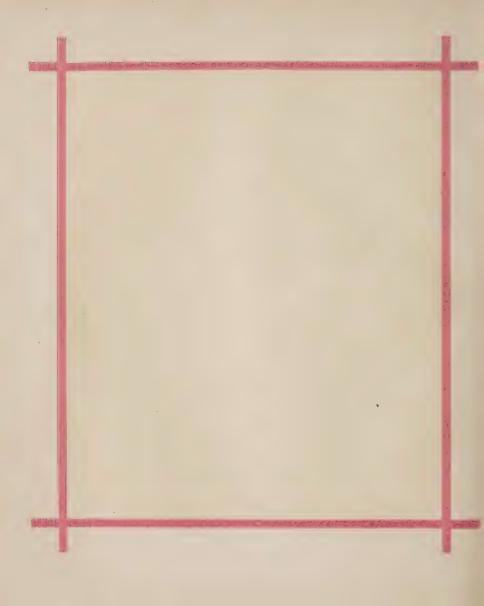
erpsichore,

The joyous muse of the choric Dance, and the inventor of the pipe, does not belie her name, which signifies literally, she who loves dancing. She is usually depicted in some mirthful attitude, holding a light scarf, which floats about her.



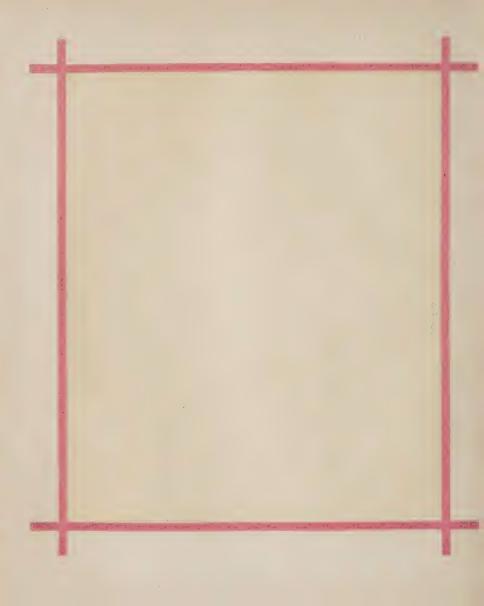
Is the muse and glory of History.

She is seated, writing on a roll of parchment supported on a marble slab, upon which also rests the trumpet of Fame. She is crowned with laurels.



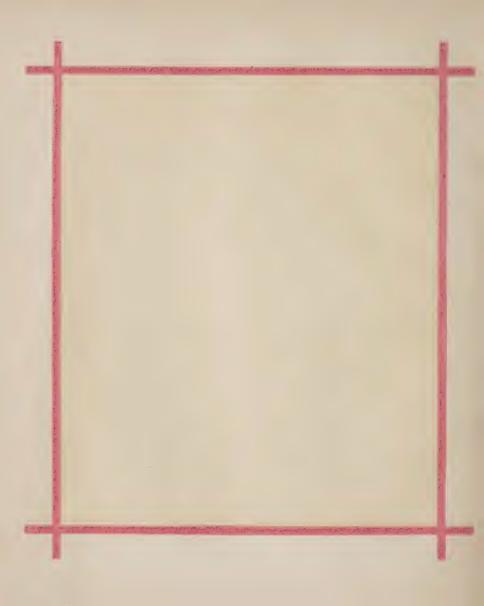
As her name denotes, is an inspirer of pleasure. To her is ascribed the invention of the tragic chorus. She is represented as a young maiden, holding two flutes in her left hand, her right rest-

ing on a lyre.



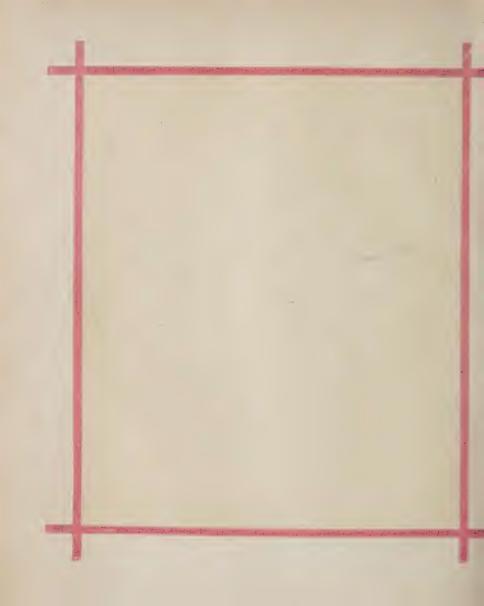
The Muses

both painter and poet, and have not unfrequently lent their inspiration to the artist who has sought to portray them worthily. In recent times they have given no suggestion more fortunate than the one that induced Mr. Fagnani to employ his art on the present series of pictures, in which various choice types of American beauty are introduced to us in the guise of the Nine Muses. The idea of the work first occurred to the artist on hearing a foreigner remark that America afforded no examples of the purely classic face so often encountered in the



Old World. To demonstrate the fallacy of this assertion, the artist conceived the plan of painting the portraits of nine American ladies of acknowledged beauty, idealizing them no further than to give them the accessories with which the daughters of Mnemosyne are commonly represented. That Mr. Fagnani's design is as happy in execution as it is fresh in conception, will scarcely be questioned by any one who examines this unique Gallery of American Beauty.







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